

THE ANDRÉS SEGOVIA ARCHIVE

GENERAL EDITOR: ANGELO GILARDINO

Federico Moreno-Torroba

SONATA-FANTASÍA

para guitarra



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front cover:

Aureliano de Beruete (1845-1912)

PAISAJE CON EL CONVENTO DE SANTO ESPÍRITU DE SEGOVIA (1908)

(“LANDSCAPE WITH THE CONVENT OF THE HOLY SPIRIT AT SEGOVIA”)

Oil on canvas - cm. 67 x 100,5

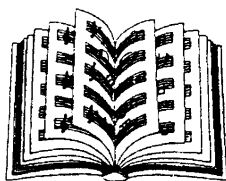
Academia de San Carlos - Valencia (Spain)

back cover:

Julio Lopez Hernández

THE ANDRÉS SEGOVIA MONUMENT

Linares, Jaén (Spain)



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(Law n. 633 dated 22.04.1941, paragraphs 171, 172, 173 and 174)

FOREWORD



FEDERICO MORENO-TORROBA (1891-1982)

The figure of Federico Moreno-Torroba (born in Madrid on March 3rd, 1891; died in the same town on September 12th, 1982) appears as one of the most representative of the twentieth-century guitar scene. This is for two fundamental reasons: the number of works he wrote for the instrument and the wide diffusion they achieved. Actually, he was one of the composers best suited to the musical taste of Andrés Segovia who, despite some occasional statements to the contrary, all his life performed pieces by Moreno-Torroba, promoting them with his powerful approval.

In addition to his activity as a composer of guitar music, Moreno-Torroba stands out in the history of Spanish music because of his great contribution to *zarzuela* (the distinctively Spanish form of operetta). He was one of the last – if not the very last – great composer in this characteristic genre of Spanish music, from the time when it was still at the height of its popularity and many composers could earn a livelihood from it. This was the case with Moreno-Torroba who – with his innate gift for melody – was capable of satisfying, at the highest level, the requirements of this kind of music. An outstanding example is represented by his most famous *zarzuela*, entitled *Luisa Fernanda*.

All Moreno-Torroba's output has its roots in the aesthetic of the *casticismo*, in which the highest esteem was reserved for all that was conceived of as being authentically and originally Spanish.

Thus “tradition” was viewed not only as belonging to the past, but also to the present and the future. This aesthetic inclination of Moreno-Torroba was directly supported by his father José Moreno Ballesteros (an organist and a conductor) and by his mother Rosa Torroba, who was the daughter of a musical family. Despite the expectations of his father – who had planned an engineering career for his son – Moreno-Torroba decided to devote his life to music: a life which he was to spend actively as composer, conductor, critic, successful impresario and president of the *Sociedad general de autores españoles*.

Moreno-Torroba's father was his first music teacher, and under his tuition he composed his first *zarzuela*: *Las decididas* (1912). On April 5th, 1915, he took part as a pianist to the first performance of *El amor brujo* by Manuel de Falla, with his father as conductor. Subsequently, he studied at Madrid conservatory under the guidance of Conrado Del Campo, whose strong influence appears in such works as *La ajorca de oro* and *Cuadros* for orchestra.

In 1924 Moreno-Torroba married Pilar Larregla (the daughter of the composer Joaquín Larregla, from Navarra) and in the same year he attempted for the first time to write an opera: *La vírgen de Mayo*. The opera's lack of success discouraged him from further attempts in the genre until 1979 when, encouraged by Plácido Domingo, he composed *El poeta* (libretto by J. Mendez Herrera). The score of this opera shows a concern for the use of more modern techniques, going beyond the traditional stance he had adopted. However, it goes without saying that,

between his first and last essay in the field of opera, his most brilliant and personal contribution is found in the field of *zarzuela*.

The list of his *zarzuelas* is very long indeed. It begins in 1925 with *La mesonera de Tordesillas* and continues with *La caravana de Ambrosio* (1925), *La pastorela* (1926), *La mari-blanca* (1926), *La marchenera* (1928), *María de la Tempranica* (1930) and the most celebrated of all of them: *Luisa Fernanda* (1934), which had an unequalled success. Parallel to his activity as a composer, he worked as an impresario, organizing the productions of the *Teatro de la zarzuela* and of the *Teatro Calderón* in Madrid.

The year 1934 was especially important for Moreno-Torroba because he was appointed to the *Junta nacional de música* with Joaquín Turina, and was invited by the *Teatro Colón* at Buenos Aires (Argentina) to produce his works in that capital city. This invitation marked the beginning of a cooperation which lasted until the 1960s. Alongside all these commitments, Moreno-Torroba maintained his activity as a critic of the newspaper *Informaciones* and – last but not least – as a composer of guitar music.

During the Spanish civil war (1936/39) he settled in Santiesteban (Navarra), the town where his wife was born, and there he created four new *zarzuelas*: *Sor Navarra*, *Pepinillo y Garbancito en la isla misteriosa*, *Tú eres ella* and *El maleficio*. At the end of the conflict he returned to Madrid and to his musical activities, which took him throughout Spain and America for several decades. After 1960, with the declining popularity of *zarzuela*, he increased his activities as a composer of guitar music and also composed two ballets: *Parábola del convite* (1965) and *El hijo pródigo* (1976). This was also the period of his appointment as a director of the *Real academia de bellas artes de san Fernando*.

Moreno-Torroba was a man with conservative ideas (which never took a political form), and those ideas are reflected in his works. His

compositions are deeply rooted in the popular tradition, specifically in the Castillian background, and always supported by a powerful lyrical inspiration, with a spontaneous connection to the lively rhythms of popular dances. He occasionally introduces dissonant elements, or harmonies with an impressionistic cast, which – controlled as they are within a classical framework – never extend beyond the borders of the graceful and coloristic.

All the most spontaneous and significant characteristics of his music are faithfully represented in his guitar works. His interest in the guitar dates from his early career, and is closely connected to the figure of Andrés Segovia. The maestro, in his autobiography, points out that around June 1919 Moreno-Torroba wrote, at his request, a *Danza* in E major (subsequently incorporated into the *Suite castellana*), thus being, according to Segovia, the first composer of the twentieth century (among those who were not guitarists themselves) to compose a piece for solo guitar. Such a claim to priority, with no contrary evidence when it was made, is now superseded by other discoveries. Nevertheless this *Danza* remains a milestone in the history of the guitar's renaissance and its repertoire. The catalogue of guitar works which Moreno-Torroba wrote following this debut is a very long one, as mentioned above. After 1960, the composer began to write works for guitar and orchestra: *Concierto de Castilla*, *Diálogos*, *Concierto ibérico*, *Homenaje a la seguidilla*, *Tres nocturnos*, and a version with orchestra of his most famous solo guitar piece: the early *Sonatina*.

Moreno-Torroba's friendship with Segovia lasted all his life, despite some moments of tension, and there is no better reflection of such a friendship than the fact that the first and last guitar pieces Moreno-Torroba wrote were dedicated to Segovia.

Roberto Morón

Madrid (Spain), February 2002.

THE COMPOSITION

Within the generous output for guitar by Federico Moreno-Torroba, the larger forms are explored only in the concertos with orchestra – whereas the solo guitar works are confined to shorter, simple forms – the only exceptions to this rule being the early *Sonatina* and *Panorama* (the last of the *Piezas características*). Although the latter works do not display powerful developments, they do at least show the composer's skills in elaborating his constructions.

Because of the relative lack of large-scale guitar works by Moreno-Torroba, the discovery of the present *Sonata-fantasia* is an important contribution to our understanding of the guitar music of this composer. It is in fact the largest and most extended piece he ever dedicated to his favourite instrument. It exploits a classical sonata form in its first movement and a rondo form in the last one, whilst at its centre, instead of the usual slow movement, there is a short and light intermezzo. Nevertheless, with the exception of the rather enigmatic introduction to the first movement, it remains a typical Moreno-Torroba composition, even in the unusual terrain (for Moreno-Torroba) of the first movement's sonata form.

The manuscript was found by the writer of these notes among the manuscript papers of Andrés Segovia, on May 7th, 2001. It is an autograph document of ten pages, nine of them containing the music and the first page devoted to the titles. It bears a dedication to Segovia and is not dated. Our researches – kindly supported by the composer's son, Federico Moreno-Torroba jr. (a composer himself) – did not allow a secure dating of the work, but we have good reason to believe that it must have been written in the early 1950s, no later than 1953. However, it could be said that the question of the work's date is not of major importance, as Moreno-Torroba wrote in the same style all his life; we can detect no significant change from his early guitar works (written after 1919) to his latest ones (written in the 1970s).

Although Segovia performed almost everything Moreno-Torroba wrote for him in the 1920s, when it came to the second half of the twentieth century he was much more selective. In fact, of the later works of Moreno-Torroba, Segovia adopted only items from the suite *Castillos de España* and the graceful *Madroños*. From observations of the development of Segovia's repertoire through his long career, I have come to understand that he did not play everything that he would have liked to play. Limitations on the time available for learning new works were severely imposed by his crowded concert schedule. One cannot conclude, therefore, that Segovia neglected Moreno-Torroba's *Sonata-fantasia* because he had a low opinion of its musical worth. More likely it was a sign (and not the only one) of a growing difficulty the great guitarist had in reconciling his interest in new works, which never declined, with the strict deadlines imposed by his endless concert tours all over the world.

The editorial adjustments required to the original score to create a performing edition are generally straightforward and only occasionally a matter of personal choice. Nevertheless I have reproduced here, according to my usual editorial policy, in addition to the edited performing text, a facsimile of the manuscript. I am grateful to my co-editor Luigi Biscaldi and to my friend and colleague Stanley Yates for their help.

Angelo Gilardino

Vercelli (Italy), April 2002.

A NOTE ABOUT THE “SONATA-FANTASÍA”

In the world of the guitar it is well known that my father – from his youth – was a close friend of Andrés Segovia, who was responsible for my father's dedication to composing music for guitar, in addition to his dedication to *zarzuela*. From the first items, all these guitar pieces were suggested by, and written for Andrés Segovia, and it was unusual for a

Segovia concert program not to include a piece by my father.

Now, as the result of a personal investigation by the Italian composer and musicologist Angelo Gilardino, in his role as a director of the Andrés Segovia foundation, a work which fell into oblivion has been rescued. Probably Segovia requested it from my father, my father wrote it, but then it disappeared. This is why, as a son, an heir and an observer of my father's works, I here express my deep thanks to Angelo Gilardino and to Bèrben editions. Actually, it was Angelo Gilardino who first informed me about the existence of the *Sonata-fantasia*.

As is clearly apparent from the very first measures, this composition is different from the others written by my father, because it is a work with a large development, even if the treatment of the guitar is thoroughly consistent with the taste of Segovia.

Guitarists all over the world should be grateful to Angelo Gilardino, to whom they owe the availability of this unknown composition, and the opportunity they now have to feature it in their programs.

Federico Moreno-Torroba jr.

Santesteban, Navarra (Spain), January 2002.



Federico Moreno-Torroba (left) and Alexandre Tansman (right).

a Andrés Segovia

SONATA-FANTASÍA

para guitarra

Edited by
Angelo Gilardino
and Luigi Biscaldi

Federico Moreno-Torroba
(1891-1982)

Lento

I

CV CIII CVIII CI CIII

6

11

a tempo

CII

rit.

f

Allegretto

15

rit.

f

20

XII rh

CII

24 CIII

p

27 CIII

p

31 mf

mf

35 CIII

p

39 CIII CVII

p

43 CII CIV

p

47 CIV ① CII CV

p rit.

a tempo

51

pesante

Un poco tranquillo

54 CII ② CIII CII CV

f

CIII

58

mf

62 XII rh

CV ————— ② ①

66 *cresc.* *rit.* *a tempo* CII —————

70 *p* *espressivo* *dolce* CII —————

73 *a tempo* CIII ————— CII —————

77 CII ————— CII —————

81 *a tempo* CII —————

1a Puede suprimirse la repetición (Optional repetition) 2a

85 *p*

88

① ② ② CIII ② ① ②

92

CI ② CI

96

④

100

③ ② ③ ④ ③ ① ②

104

② CVI CII

p

106

②

108

CV, CIII

f

111

CV

115

CI, CII

119

122

CVII

dim. *rit.*

126

a tempo CV, CI

pp *mf* *dim.* *muy rit.*

Tempo I

130 CII

mf

134

138

p

141

145

149

rit.

152 *a tempo* CVII CV CV CII CVII

156 CV CVII

160 CIV CVII CV

163 CII *a tempo* *rall.*

165 CII

Lento

168

ff

172

rit.

Allegretto

175

cresc.

CV

Poco mosso

180

p

CV

183

CV

II

Allegretto

Handwritten musical score for a piece titled "II Allegretto". The score is written on a single staff in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score is divided into measures, with measure numbers 5, 9, 13, 17, and 21 indicated. The piece includes various musical notations such as notes, rests, and fingerings. Handwritten annotations include "p" (piano), "CIII", "CXC VIII", "XII pesante f", and "cresc.". The score also features several circled numbers (1, 2, 3, 4, 5, 6) and other markings like "0", "1", "2", "3", "4", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100".

Handwritten musical score for a piece titled "II Allegretto". The score is written on a single staff in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score is divided into measures, with measure numbers 5, 9, 13, 17, and 21 indicated. The piece includes various musical notations such as notes, rests, and fingerings. Handwritten annotations include "p" (piano), "CIII", "CXC VIII", "XII pesante f", and "cresc.". The score also features several circled numbers (1, 2, 3, 4, 5, 6) and other markings like "0", "1", "2", "3", "4", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100".

25 CIII _____ ① ② 1 ②

29 CV _____ CI _____

33 CIII _____ *schiarando*

37 CIII CV CI CIII

41 CIV

45 *a tempo* CIII CVIII

III

Allegro

Musical score for "The Swan" by Camille Saint-Saëns, featuring a piano and a clarinet in C major. The score includes dynamic markings (*p*, *f*, *mf*, *cresc. accel.*), articulation (accents), and fingerings. The piano part is in 3/4 time, and the clarinet part is in 3/4 time. The score is divided into measures 1-6, 7-12, 13-18, 19-24, 25-30, and 31-36.

48

3 3 4 3

p

54 CIII

f > > >

60

CV CVII CV

p

2.
CI

70

② ① 4 2 CX ①

f

76

CIX

mf

88

CV

①

pesante

Allegro moderato

CII

p

92

[illegible]

100

①

②

CIII

104

p

pp

108

3

3

3

2

112

CI

CII

p

dim.

rit.

116

Allegro

④

120

125

This image shows measures 125 and 126 of the musical score. Measure 125 contains the melody for 'The Rose Tree' and the bass line for 'The Bird'. Measure 126 continues the melody and bass line. The melody in measure 125 is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass line in measure 125 is: G2 (half), F#2 (half). The melody in measure 126 is: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half). The bass line in measure 126 is: G2 (half), F#2 (half).

135

135

136

137

138

139

140

140

Musical score for 'The Rose Tree' (140). The score is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. There are several measures with rests, and the piece concludes with a final cadence.

152

f

158

p

164

p

169

p

174

p *meno* *rit.* *a tempo*

179

p *cediendo* CX

185

a tempo *p* *mf* *rit.*

Andante

192

CVI

p

CII CIV

CII

194

rit.

Allegro

196

p *cresc.* *f* *pesante*

Andante

CV

CV

CX

202

CIII

CII

CIII

205

ppp *cresc.*

CIII

CV

CVI

CVII

208

ff *rit.* *ff*

Allegro

211

p

Poco menos

218

p

accel. cresc.

Un poco mas rapido

CVII CV

226

a tempo

f

234

f

240

f

246

p cresc.

A. Andres Segovia

Sonata - fantasia

I - Lento, Allegretto

II - Allegretto

III - Allegro, All^o mod^{to}, Andante, Allegro

(Escrita para guitarra, por:)

F. Moreno-Zorroba.

Lento = C ff

rit *f z po* *rit*

Allegretto C f

Anno

P

P

P. rit *Pesante*

Un poco tranquilo

A handwritten musical score for piano and strings, consisting of 12 staves. The score is written in treble and bass clefs with a key signature of one sharp (F#). The tempo/mood is indicated as "Un poco tranquilo". The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics include *mf*, *f*, *cres*, *zpo*, *p*, *expresivo*, *pp cediendo*, *rit*, and *pp nit*. There are also performance instructions like "Puede suprimirse la repeticion" at the bottom. The score features several measures with triplets and a section marked "12" and "22".

(Puede suprimirse la repeticion)

p

The musical score consists of 12 staves. The notation is handwritten and includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature has one sharp (F#). The score is written in a cursive, handwritten style.

Dynamic markings include:

- p* (piano) at the beginning of the first staff.
- f* (forte) in the third staff.
- dim* (diminuendo) in the seventh staff.
- rit* (ritardando) in the seventh staff.
- mf* (mezzo-forte) in the eighth staff.
- pp* (pianissimo) in the eighth staff.
- mf* (mezzo-forte) in the ninth staff.
- pp* (pianissimo) in the ninth staff.
- mf* (mezzo-forte) in the tenth staff.
- pp* (pianissimo) in the tenth staff.
- mf* (mezzo-forte) in the eleventh staff.
- pp* (pianissimo) in the eleventh staff.
- mf* (mezzo-forte) in the twelfth staff.
- pp* (pianissimo) in the twelfth staff.

Other markings include:

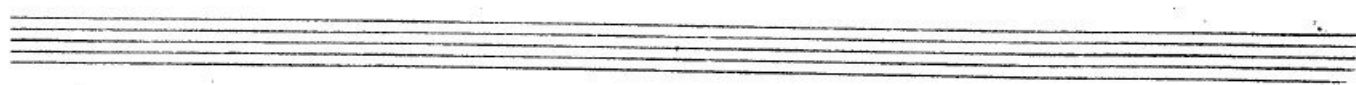
- zpo* (possibly a typo for *zpo* or *zpo*).
- 10* (possibly a tempo marking).
- may rit* (possibly a tempo marking).

Handwritten musical score consisting of ten staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- rit* (ritardando) on the second staff.
- zpo* (pizzicato) on the second and fifth staves.
- rall* (rallentando) on the fourth staff.
- Lento ff* (Lento fortissimo) on the fifth staff.
- cres* (crescendo) on the seventh staff.
- Allegretto* on the seventh staff.
- Poco mosso* on the ninth staff.
- 8a* (8va) on the ninth staff.

The score concludes with a double bar line and a final chord on the tenth staff.



Allegretto - 3/4 P

Handwritten musical score for *Allegretto* in 3/4 time. The score consists of 11 staves. The key signature has one flat (B-flat). The tempo is marked *Allegretto*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics include *P* (piano), *P. pesante*, *P. meno*, and *rit* (ritardando). The piece concludes with the marking *morendo* (dying away).

Staff 1: *Allegretto* - 3/4 P

Staff 2: P

Staff 3: P. pesante

Staff 4: P. meno

Staff 5: rit

Staff 6: morendo

[illegible]

Allegro = $\frac{3}{8}$ *P* 5

[illegible]

Handwritten musical notation for the second system of the exercise. It consists of a treble staff and a bass staff. The treble staff contains several measures with notes, including a half note, a quarter note, and a half note with a flat. The bass staff contains a half note, a quarter note, and a half note with a flat. There are also rests and dynamic markings like 'p' (piano) in the bass staff.

Handwritten musical notation for the first staff of the exercise. The staff contains six measures of music. The first measure has a treble clef and a key signature of one sharp (F#). The notes are G4, A4, and B4, with a slur over the last two. The second measure has a treble clef and a key signature of one sharp (F#), with a whole rest. The third measure has a treble clef and a key signature of one sharp (F#), with a whole rest. The fourth measure has a treble clef and a key signature of one sharp (F#), with a whole rest. The fifth measure has a treble clef and a key signature of one sharp (F#), with a whole rest. The sixth measure has a treble clef and a key signature of one sharp (F#), with a whole rest.

Handwritten musical score for a piano piece, featuring multiple staves and dynamic markings.

The score begins with a forte (**f**) dynamic marking. The first staff contains a melodic line with trills and slurs. The second staff continues the melody with a **p** (piano) dynamic marking. The third staff features a first ending (**1^a**) and a second ending (**2^a**). The fourth staff includes a forte (**f**) dynamic marking and a trill. The fifth staff has a mezzo-forte (**mf**) dynamic marking and a triplet. The sixth staff includes a **pesante** marking. The seventh staff begins with a **molto** marking and a 3/4 time signature. The subsequent staves (eighth through thirteenth) continue the piece with various dynamics including **p** and **f**, and include slurs and trills.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Key markings and annotations include:

- dim* (diminuendo) at the top left.
- rit* (ritardando) above the second staff.
- all:* (allegretto) above the third staff.
- P* (piano) above the third staff.
- P. menor* (piano menor) above the ninth staff.
- zpo* (zestoso) above the ninth staff.
- rit* (ritardando) below the ninth staff.
- Cedendo* (cedendo) below the tenth staff.

The score is written in a single system across ten staves, showing a progression of musical ideas with varying dynamics and tempo markings.

Handwritten musical score for a piece in G major. The score is written on ten staves. The tempo and dynamic markings are as follows:

- Staff 1:** *zpo* (pizzicato), *f* (forte), *mf* (mezzo-forte), *rit* (ritardando).
- Staff 2:** *Andante* (Andante), *12/8* (12/8 time signature), *p* (piano).
- Staff 3:** *Andante* (Andante), *rit* (ritardando).
- Staff 4:** *All:* (Allegro), *3/8* (3/8 time signature), *p* (piano), *cres* (crescendo), *f* (forte), *pesante* (pesante).
- Staff 5:** *Andante* (Andante), *4/4* (4/4 time signature), *p* (piano), *cres* (crescendo), *f* (forte).
- Staff 6:** *rit* (ritardando), *All:* (Allegro), *p* (piano).
- Staff 7:** *Poco meno* (Poco meno).
- Staff 8:** *acell* (accelerando), *cres* (crescendo), *f* (forte), *(un poco mas rapido)* (un poco mas rapido).
- Staff 9:** *zpo* (pizzicato), *f* (forte), *2* (2/4 time signature).
- Staff 10:** *p* (piano), *cres* (crescendo), *8va* (8va).